FRIENDLY BEASTS

POST-CARD PAINTING BOOK

BY ELSIE ANNA WOOD

PRICE 1/6 NET

All the Boys and Girls in the Book Speak

HULLO, everybody! We other boys and girls living in the great round world have sent you our portraits. How do you like us? If you don't think much of us (though we hope you will) you will love our friendly beasts. We are all going to speak to you in turn.

CHOTA LAL SPEAKS: My home is in India, it's the loveliest country in the world. I wouldn't live anywhere else because my great friend couldn't live happily away from India. His name is "His Excellency," because he is a very splendid elephant. We go everywhere together and *we both do like sugar-cane.*

MOHAMMED ALI SPEAKS: Jimmy, my donkey, is the very best friend anyone could have. He talks quite a lot to me, and when he wants to say more than usual he just rubs his long nose on my sleeve. He is very clever, and always knows the right path even when the sand has drifted across it. He brays "he-haw" whenever anyone gives me a tip. He knows that I shall buy something nice for his supper, and you should just hear him sing out "he-haw, he-haw," when I say, *"Have some clover, Jimmy?"*

AHTUK SPEAKS: My friendly beast is the best. Hasn't he got a twinkly kind of smile on his face. He is having a game with me you see. If I say "go on," "hurry up," or anything like that, he stands stock still. Then I crack my whip and he just waggles an ear. But when I cry *"Hu-it, hu-it,"* he is off in a moment, running as swiftly as the wind.

PLUMBLOSSOM SPEAKS: Good-day, honourable boys and girls. I have seven fat geese, though only five of them looked out in time to get their portraits painted. My geese keep me busy and they are very friendly companions. They are so fond of rice, and when I bring them their food they have to be reminded of their manners, so I always call out *"Don't be greedy, honourables."*

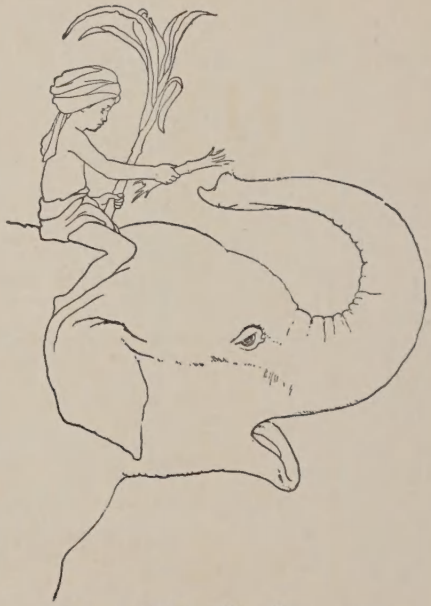
KARURI SPEAKS: Do you wonder what I am doing? I'm supposed to be minding the goats. They are as happy as can be, so I'm going to have a little fun. I'm sitting at the top of a hill on a big ox-skin. It's beautifully slippery underneath. Then I just give a jerk, dig my heels in, and then *down we go!* It's great fun.

MING SPEAKS: My buffalo will go with me anywhere. He is ever so friendly. But don't let him see you. Grunts can't bear strangers. He works very hard in the fields all day, but when I come for him in the evening he leaves the field and waits for me to get on his back. Then he grunts loudly, *"Good-night, it's supper-time,"* and off we go.

So now we are all introduced, and you will be able to paint the portraits of these children who live in many parts of the great round world. As we paint them and their friendly beasts let us think of them as new boy and girl friends. For we are all children of the same great Father in heaven. He made us and cares for us every one.

We both do like Sugar-cane

An Indian Boy and his Elephant



We both do like Sugar-cane

An Indian Boy and his Elephant

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Have some clover, Jimmy?

An Egyptian Boy and his Donkey

Have some clover, Jimmy?

An Egyptian Boy and his Donkey

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Ha-it, Ha-it!

A Greenland Boy and his Puppy

Ha-it, Ha-it!

A Greenland Boy and his Puppy

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Don't be greedy, Honourables
A Japanese Girl and her Geese

Don't be greedy, Honourables
A Japanese Girl and her Geese

Don't be greedy, Honourables
A Japanese Girl and her Geese

Don't be greedy, Honourables

A Japanese Girl and her Geese

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Good-night, it's Supper-time
A Chinese Boy and his Buffalo

Good-night, it's Supper-time
A Chinese Boy and his Buffalo

Good-night, it's Supper-time
A Chinese Boy and his Buffalo

Good-night, it's Supper-time

A Chinese Boy and his Buffalo

Read this before Painting the Pictures

BE sure not to begin painting before you have cleaned your paint-box. To do this let just a trickle of water from the tap run on to your paints while you wash them carefully with your brush. Then dab away the water with a rag, except when the paints have got hard and dry—these you can leave full of water to soak a bit. See that you have a nice brush that will come to a point and a soft rag to wipe your brush on when it is too wet. Be careful to let one colour dry before putting another next to it.

You will see that the children in these pictures, besides having different kinds of clothes, have different coloured skins. When you paint the dark-skinned children there are two ways of doing it. You can mix up some brown and just put it on flat—dark for the African and lighter for the Indian and Eskimo—or (and it is much more what they are really like) you can show the blue sky reflected on the shining skins in this way: First mix up a light pinky purple (crimson and blue) and paint all over the child where the clothes do not come. Let this get quite dry. Then for the African boy paint over with a good rich brown; for the Indian and Greenland boys, who are rather more copper-coloured, use burnt sienna. For the other children's skin—the Chinese and Japanese have faces the colour of ours when we have got sunburnt, the Egyptian boy is just a little darker—a good paint is burnt sienna used quite pale with a little pale crimson run in while the burnt sienna is wet. Afterwards, when both are dry, use a little yellow ochre for the slight shadows round the eyes and mouths and under the chins.

All the children have dark hair. The African boy's and the Japanese girl's is particularly black. If you have no black paint use dark brown. Then paint dark blue and dark red over it.

You will want to keep the clothes as bright as possible, so your colours must be very clean for these. Prussian or Antwerp blue will be best for the Egyptian boy and ultramarine for the Chinese boy. You can make the green for the Japanese girl's dress by running a little yellow into your Prussian blue.

The buffalo and the elephant are hard to paint. The buffalo's slate-coloured coat can be got with ultramarine blue with just a touch of vermilion. He will want some shading when these are dry, with greenish brown. For the elephant's darker coat use the same colours a little deeper.

Stories about the children in this book will be found in

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Printed in Scotland by Turnbull & Spears, Edinburgh